

Contents

Introduction	3
History and Purpose	4
Location and Buildings	4
William W. Crapo Gallery	5
Admission	6
Portfolio and Tuition	6
Financial Assistance	7
Saturday and Summer Schools	7
Academic Requirements	8
Housing and Medical Care	8
Foundation Program	11
Foundation Studio Courses	13, 15, 17
Major Program	19
Major Program Studio Courses	21, 23, 25
Liberal Arts Course	27
Calendar	29
Faculty	30
Trustees	31
Advisors	31



Swain School of Design

Before making a detailed study of our curriculum, scholarship opportunities and facilities, the applicant should examine one of the most important features of the Swain School of Design: Its size.

With a full-time enrollment of 110 art students, we have an institution which is more closely related to the original meaning of the word "College", which is based upon the Latin word "Collegium": association. In such a small school, it is no great chore to form a real association, to know everyone by name, and, more important, to know the strengths and limitations of each individual. Because art is a highly personal way of life we feel that the art student should receive an immediate and personal response to his work. This has always been an important advantage of the very small school and one which we hope to maintain as long as possible.

History and Purpose

In 1881, the will of William W. Swain established a non-profit educational institution whose Trustees and Faculty were charged with the responsibility to "qualify the pupils for the practical duties of life in the spheres they will be probably called upon to act in." Originally named the Swain Free School, a variety of subjects were taught including courses in language, mathematics, science, history, logic and art. With the development of other educational facilities in the community, increasing emphasis was placed on instruction in the arts. Today the Swain School of Design is a co-educational professional art school offering a four year program in the visual arts, leading to a Bachelor of Fine Arts degree. It holds the distinction of being the oldest private art school in the State devoted exclusively to the teaching of fine art and design.

The Trustees and Faculty believe that Swain's primary goal is to give thorough training in the fundamentals of art. Without a firm grasp of the basic skills and concepts one is never entirely free to fully realize his special talents. Working from nature provides an objective reality against which one may measure success in dealing with such concepts as space, light, form and color. It also provides a structure within which one may begin to really see and to organize effectively.

The Swain School of Design is a charter member of the American Federation of Arts, an associate member of the National Association of Schools of Art and a member of the American Association of Museums.

The School is approved by the Board of Collegiate Authority, the Veterans Administration, and the United States Department of Justice for the training of foreign students.



Location and Buildings

Built on the site of the original William W. Swain residence, the School is located in an area of New Bedford noted for important examples of the 18th and 19th century architecture. In close proximity to the campus is the New Bedford Public Library and the Whaling Museum. The Library is of particular value to the School for its fine collection of paintings illustrating the unique artistic tradition of the city. New Bedford was the birth place of Albert Ryder and home of Alfred Bierstadt and Dwight Tryon. The Museum of the Old Dartmouth Historical Society records another aspect of the city's history, that of the whaling industry. Across the street from the museum is preserved the Seaman's Bethel which Melville describes in his classic novel *Moby Dick*. The cultural life of the city is further augmented by its advantageous position between Boston, Providence and Cape Cod.

Following the loss of the Swain residence, which housed the Swain School for over 60 years, by fire in 1948, a new brick building was constructed housing three large studios, library, storeroom, faculty and administrative offices. Two more studios and a fire-proof vault for the storing of paintings were added in 1961, the gift of Mr. and Mrs. John M. Bullard and the William W. Crapo Foundation. All of the painting studios take advantage of northern light.

In 1967 two former faculty residences were taken over to provide space for a library and additional classrooms. In 1968 the Molly Nyma Genensky Studio, gift of Mr. Jacob Genensky, made space available for sculpture and three dimensional design and in 1969 the Trustees purchased a large former residence to provide more needed studio space.

The Swain Library is maintained as a specialized collection, emphasizing those areas relevant to the school curriculum. All books and periodicals are readily accessible in open stacks. Swain students have the additional privilege of borrowing from the New Bedford Public Library through special stack privileges.

William W. Crapo Gallery

The William W. Crapo Gallery was founded in 1925 to provide Swain students and the community with an opportunity to view original works of art. Each year the Gallery offers approximately ten exhibits including such diverse achievements as primitive art, nineteenth century painting and the more contemporary efforts of the avant garde. In order to fulfill its educational function more completely, lectures and panel discussions are regularly scheduled and often re-broadcast for the television audience. The Crapo Gallery is a member of the American Association of Museums.

Admission

Admission requirements have been designed to select students who give promise of excellence in the field of art.

An applicant must be a high school graduate or have acceptable equivalent preparation. However, a candidate who evidences special interest and unusual ability or promise may be considered for admission as a special student at the discretion of the admissions committee. Each applicant is considered on the basis of his aptitude as well as his character and personal qualifications.

Each applicant must complete the School's application form and submit it together with \$10.00 application fee (not refundable and not credited to any school bills) to the Registrar, Swain School of Design, 19 Hawthorn Street, New Bedford, Massachusetts. The applicant should request the principal of his secondary school to forward a transcript of grades at the time of application. He should file, also, three letters of recommendation and the school medical form signed by the family physician. It is recommended that the applicant visit the School and arrange for a personal interview by the Dean of Admissions, preferably no later than April 1st.

Portfolio for Admission

Each applicant must submit a portfolio of original work clearly marked with his name, address, telephone number and the name of his school. The portfolio is to be no smaller than 16" x 20". A neat presentation is advised. Pieces submitted can be done either independently, or under guidance, but should be so designated. Work executed from photographs is not acceptable. The following items are requested:

Self-portrait in pencil or charcoal to be done from life in a line technique. Interior to be done from a room in your home.

Still-life that includes at least four objects plus branches, twigs, leaves or flowers in pencil or charcoal to be done from life.

Repeat pattern planned for printing in three colors.

Poster in three colors.

Design using geometric shapes in black and white.

Three drawings, paintings, sculpture, and/or graphics of one's own choice.

Saturday and Summer Schools

Classes for adults and children are held on Saturdays and in the summer. A separate bulletin is issued describing these programs and listing fees. The Trustees and Administration reserve the right to make changes in all phases of the school program without further notification when deemed necessary.

Tuition

\$850.00 per year

\$200.00 per year for one day weekly

\$400.00 per year for two days weekly

\$600.00 per year for three days weekly

First Year Admission Application \$10.00

Lab Fee \$55.00

Locker Fee \$2.50

A deposit of \$25.00 is required of all new students within two weeks following notification of acceptance for admission. It is applied to the charges of the academic year and it is not refundable after May 1st. All fees must be paid at the time of registration, unless special arrangements are made with the Registrar. Any student with bill not paid by the second Monday of the semester will not be allowed to continue in classes. Since school operating expenses are planned on a yearly basis, no refunds can be made. The school store maintains a supply of materials required for classes. Prices are kept at a minimum.

Financial Assistance

Swain School Funds Scholarship aid is available to a limited number of students from general school resources and the Clement L. Yaeger Trust. Financial assistance is allocated on the basis of proven artistic ability (usually limited to students above the freshman level) and need.

Federal Assistance The Swain School participates in three government programs: the National Defense Student Loan Program, Educational Opportunity Grants, and the College Work Study Program. Information on all Federal assistance may be received from the School.

Guaranteed State Loans Most states provide guaranteed loans for educational purposes. Detailed information can be received through local banks.

Academic Requirements

B.F.A. Degree Requirements A total of 124 credits, 84 in studio courses and 40 in liberal arts, are required for the Bachelor of Fine Arts Degree.

Diploma Requirements Recognizing the fact that some students wish to forego the liberal arts to concentrate on studio work, Swain offers a four year studio program. 120 credits, 110 in studio courses and 10 in Art History, are required for the Diploma.

Grades A grade scale of A B C D and F is used to designate the students' standing. The letter grades are considered the equivalent of the following percentage scale: A = 90-100, B = 80-89, C = 70-79, D = 60-69. The grade of E or Incomplete is a substitute grade for situations in which students could not complete required assignment due to circumstances beyond their control. The required work must be completed by a designated time for a student to be awarded credit. For the computation of scholastic averages, reported grades have the numerical value of A = 4.0, B = 3.0, C = 2.0, D = 1.0, F = 0 for each credit hour.

Credit Hours Studio credit hours in all courses are based on a ratio of one credit for every two hours of scheduled studio time. Credit hours for academic subjects are based on a ratio of one credit for every one hour of class attendance.

Probation A first year student earning a semester average of less than 1.7 and an upper class student earning less than 3.0 in his major field is placed on probation. Any student who is on probation for two consecutive semesters will be subject to dismissal.

Absence Absences are considered permissible only in case of illness or for other reasons of necessity. It is the student's responsibility to notify the School immediately of his absence and its cause. Missing work must be made up whenever a student has been absent.

Grade Reports Grade reports will be given out at the end of each semester. Freshmen and other students whose grade average is D or less will receive a grade report at midsemester.

Registration Students already in the school are required to register and make out tentative schedules for the following year by June 1. Students enrolling after school opening date are required to pay a five dollar late registration fee.

Transcripts Graduates and students in good standing are entitled to one complete statement of their school record without charge. One dollar will be charged for each additional copy.

Student Work The School reserves the right to retain two works of each student for exhibition purposes. All other property must be removed from school premises at the end of the academic year. At no time does the School have responsibility for student property.

Medical Care and Housing

The services of a school appointed physician are available to all students. Charges are made directly to the student. All students are urged to avail themselves of low-cost Health and Accident Insurance policies. Forms for the Blue-Cross Blue-Shield student policies are available through the School.

The School does not maintain dormitories. A diversified list of accommodations is available. It is suggested that any student wishing to make housing arrangements apply well in advance of the opening of school, stating type of accommodations and price range desired.





Foundation Program

The Foundation Program, involving the first and second year, is directed at four goals considered necessary in the mastery of the artist's craft.

An ability to render the likeness of the human figure, still life objects and landscape in drawing and painting media.

A knowledge and understanding of traditional theories of color and composition.

An ability to analyze and resolve a variety of problems in two and three dimensional design.

A view of civilization as a whole evolving process in which clear relationships exist between all of the accomplishments of man.

The Foundation Program correlates work in drawing, design, the humanities, painting and the graphic processes. In contrast to the more traditional approach, the emphasis in each course is not on an independent body of information but common or contrasting solutions to the basic problems such as line, shade, space and volume. The student is led through a carefully planned series of problems and research projects; for example, line is introduced in both the drawing and design classes during the same week. While the drawing instructor emphasizes the use of line to convey a naturalistic image, the work in design involves the use of line as an abstract element that can be used to create solutions to whole new functional problems such as lettering or a poster layout.

The four semesters of liberal arts were planned in relation to the studio program. The objective of these courses is to provide the students with a broader and more critical view of civilization. Through the seminar approach, the reading of assigned texts and the writing of research papers, the student is encouraged to develop his ability to analyze and express himself verbally.

The emphasis on basic skills and concepts in the

first two years makes it possible to maintain instruction in the Major Programs on a high professional level. Furthermore, the individual will have to face many unexpected and unplanned challenges within the full span of his career. The Foundation Program assures the student of having a wide frame of reference and skills with which to meet these problems.

First Year	Credits	
Foundation Drawing	5	5
Design I	5	5
English I	3	3
Problems of Western Civilization I	3	0
Art History I	0	3
	16	16
Second Year		
Life Drawing	2	2
Graphics	3	3
Introductory Painting	3	3
Design II	2	2
Problems in Western Civilization II	3	0
Art History II	0	2
English II	3	0
	16	12

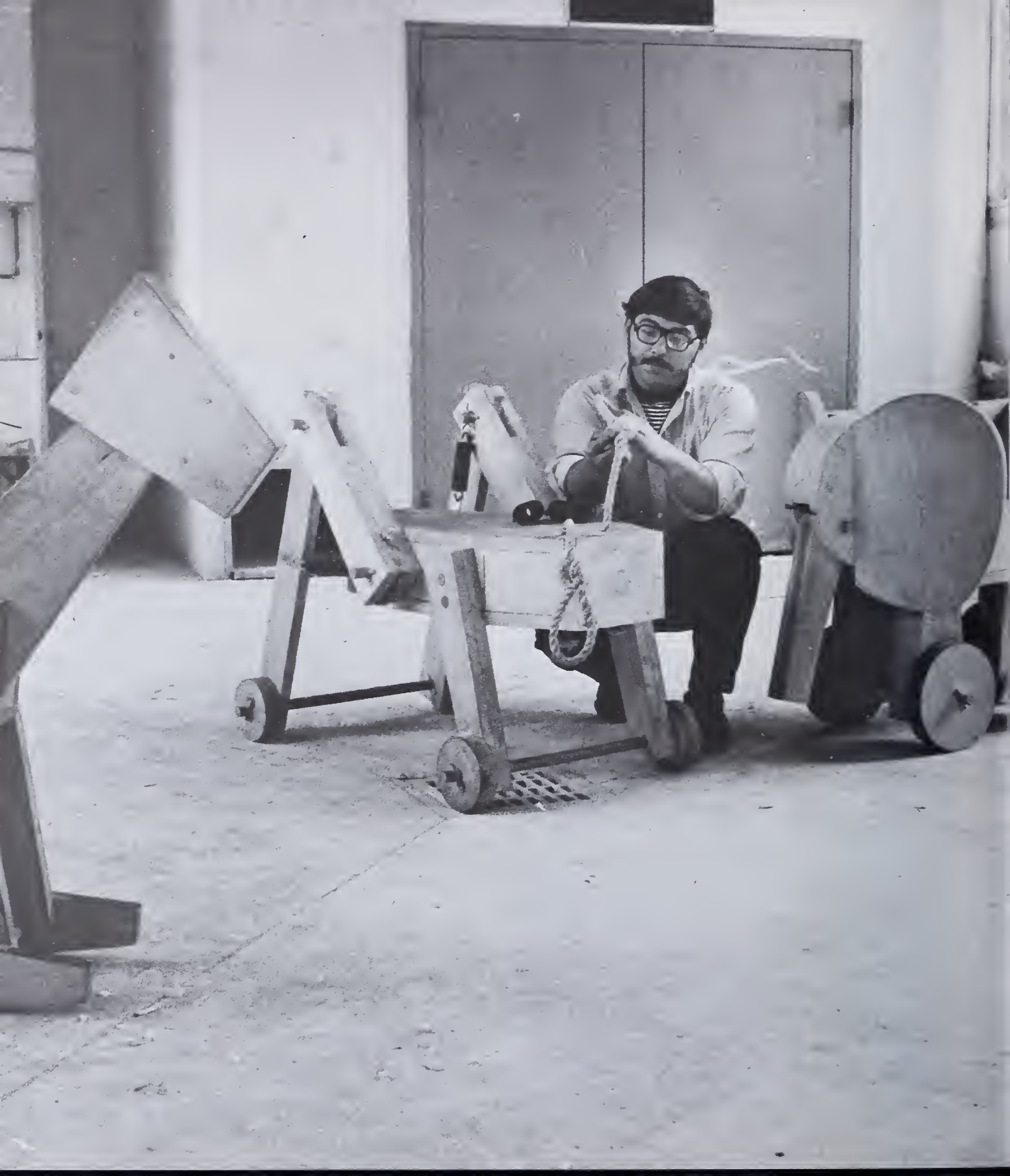


First Year Drawing Emphasis is placed upon the observation and understanding of natural forms and their translation through line, form, light and shade. A complete study of the human skeleton and muscle structure is included. Media used are pencil, charcoal, crayon, silver point, and a limited palette of black and white oil paint.

Graphics While continuing the basic studies of the previous year, Drawing and Graphics places special concentration on composition and freer technique, and introduces wet and mixed media. Incorporated in the program is a comprehensive course in graphics that allows each student the opportunity to acquire a working knowledge of relief printing (linoleum and wood block), intaglio printing (drypoint, etching, engraving and aquatint), and planographic printing (silk screen, lithography).

Life Drawing A concentrated study of the model.





Design I The course is concerned with the basic elements and principles of design. Line, shape, color, value, texture, space and form are studied not only as tools for the description of nature but as abstract elements with their own laws of structure. In the first semester the student is limited to simple media in black, white and gray. A close coordination of assignments with problems incurred in drawing emphasizes similarities and contrasts of approach. The second semester is devoted exclusively to color and its relationship to space, light and form. Three dimensional as well as two dimensional exercises are used.

Design II The emphasis is on the application of the experience and ideas learned in the previous year to the resolution of functional problems such as lettering, package design, and pictorial composition.

Design includes lettering, perspective, color theory, and varied techniques.





Introductory Painting is based on the drawing, design, and color experiences gained in the previous year. A groundwork in traditional methods of representation and composition is studied in a series of studio problems and seminar type criticisms. Problems in the visual organization of volumes in space through still life, figure composition, and the portrait, provide the student with a basis for representational painting and illustration. Introductory Painting includes perspective, anatomy, color theory and basic oil painting techniques.

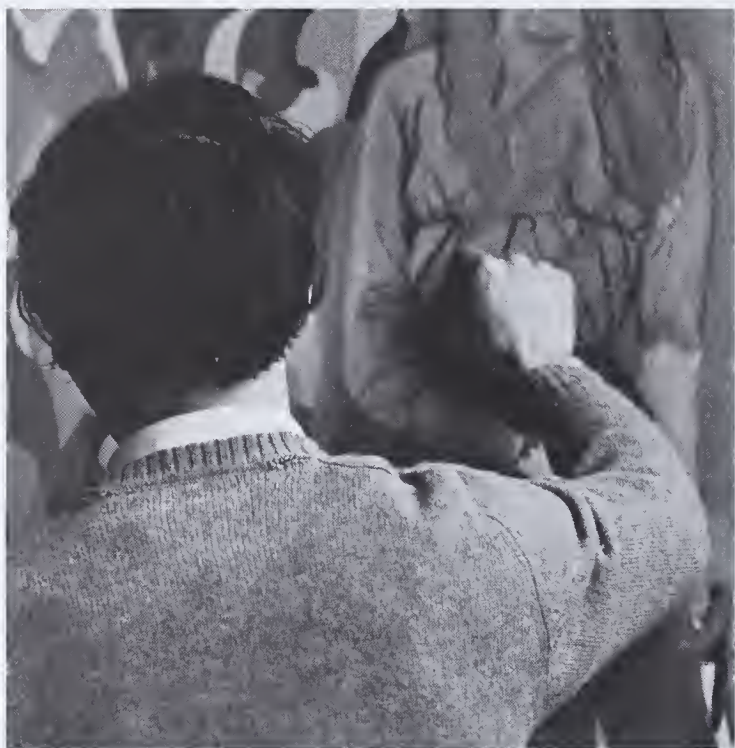




Major Program

The three Major Studio Programs offered are Design and Illustration, Painting, and Graphics. The Major Program, which comprises the last two years at Swain, is a radical departure from the Foundation Program. The Program, built around the student's specific needs, is more individual in nature since the student, instead of taking formal courses, spends the principal part of his time in his major workshop. Essentially this program most resembles the tutorial or honors program in a liberal arts college. The weight of responsibility for organizing research materials, equipment and time is gradually transferred to the student. The teacher's role becomes that of the critic, approximating, as clearly as possible, a professional situation.

Since the Major Program is essentially individual in nature, imposing no specific standards or requirements on the student, the problem of guidance and evaluation of student achievement becomes particularly important. During the third year the adviser plans a program of studies with the student. At the beginning of the fourth year the student presents to a committee of the faculty an outline of his plans, a first draft of sketches, layouts or models. Periodically the student meets with the committee to present work done and discuss revisions and projected plans. Though no school can program into being an independent and responsible individual, such a curriculum does set up a situation in which the student can achieve genuine maturity as an artist and as a person.



Painting Workshop I /II

Painting Workshop develops from materials first presented in the introductory drawing and painting studios. In conjunction with the Painting Workshop, a concentrated study of traditional and modern art theory is made in composition and criticism. The student is introduced to painting techniques in which the history and practice of a variety of basic painting media is studied. Through class and individual problems the student is enabled to develop as a serious painter.

Third Year	Credits	
Painting Workshop I	6	6
Life Drawing	2	2
Studio Elective	2	2
World Literature	3	3
Problems in Western Civilization III	3	0
Art History III	0	3
	16	16
Fourth Year		
Painting Workshop II	12	12
Literature Seminar	3	0
Criticism and Aesthetics	0	3
Art History IV	2	0
	17	15



19 26
20 27
21 28
22 29
23 30
24 31
25

january



Design and Photography Workshop I/II

The Design and Photography Workshop integrates the basic design elements with the functional and creative applications of typography and technical skills into a strong, direct presentation of graphic design. Institutional, corporate and urban-related design problems are investigated through class research and individual projects. Both the basic and creative aspects of photography are studied for their application in solving design problems. A scheduled critique encourages an exchange of creative verbal as well as visual ideas. Workshop exploration includes typography (calligraphy, lettering) layout and production techniques.

Third Year	Credits	
Design and Photography Workshop	6	6
Life Drawing	2	2
Studio Elective	2	2
World Literature	3	3
Problems of Western Civilization III	3	0
Art History III	0	3
	16	16
Fourth Year		
Design and Photography Workshop	12	12
Literature Seminar	3	0
Criticism and Aesthetics	0	3
Art History IV	2	0
	17	15

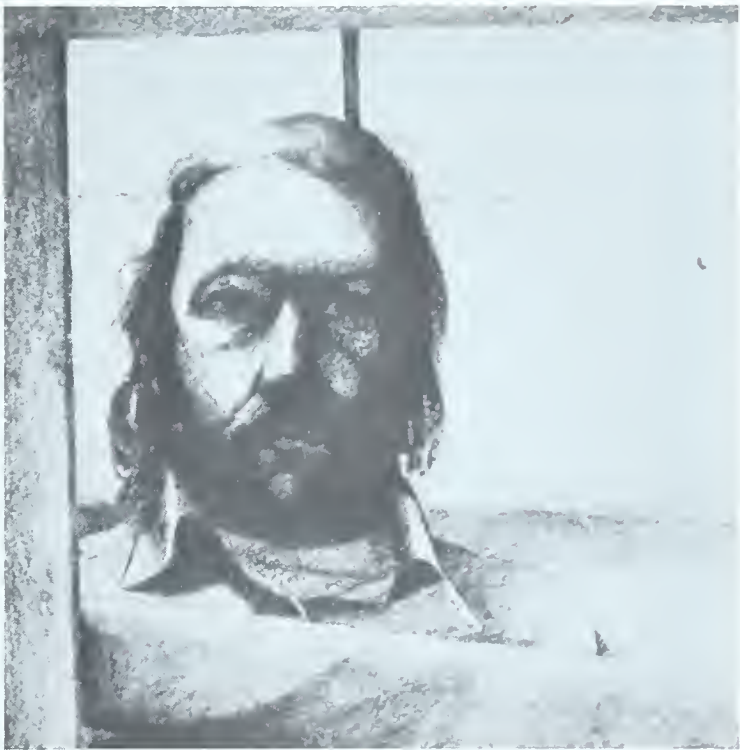




Graphics Workshop I/II

The Printmaking Workshop gives a traditional grounding in the basic techniques of relief, intaglio and planographic printing, together with an understanding of Printmaking as a Fine Art medium. The advanced student, with a sound foothold in the tradition of Printmaking, is encouraged to make full use of the many new techniques developed over recent years by the Printing industry and to find full creative expression through this medium of the multi-original. Graphics includes linoleum and wood cutting, wood engraving, metal engraving, dry point etching, aquatint, lithography, silk screen, and the use of photographic techniques.

Third Year	Credits	
Graphics Workshop I	6	6
Life Drawing	2	2
Studio Elective	2	2
World Literature	3	3
Problems of Western Civilization III	3	0
Art History III	0	3
	16	16
Fourth Year		
Graphics Workshop II	12	12
Literature Seminar	3	0
Criticism and Aesthetics	0	3
Art History IV	2	0
	17	15





Liberal Arts Courses

Problems of Western Civilization I IDENTITY AND AUTOBIOGRAPHY: We will develop a series of perspectives on the self using these metaphors: the self as the embrace between the person and what he is lived by, the self as actor in an inner theater, the self as crucible, the self as celebrant, the self as participant in history, the self as he who confesses. 3-0

Problems of Western Civilization II THE SHAPE OF COMMUNITY: The industrial city, either as physical presence or as symbol, dominates modern life, is our shared space and shared fate. To encourage an imagination equal to this symbol, we will draw from various disciplines: architectural theory, sociology, anthropology, psychology, poetry, history. This work will focus on two questions: Why is the city so resistant to emotional survival? How can it be changed? 3-0

Problems of Western Civilization III VISION AND SYMBOL: To illuminate shared problems in contemporary art and science, we will discuss these themes: ambiguities of perception; the role of symbols in thinking; the use of nature as mirror or argument; the conflict between life-fleeing and life-releasing sciences; difficulties imagining a twentieth century cosmology; reconciliations between science, art and lived experience. 3-0

Problems of Western Civilization IV CRITICISM AND AESTHETICS: Art is its own reward, yet the questions why and how so are not idle ones. We will review post-Enlightenment theories of art and criticism, wondering: why does a work of art mean anything at all? How does a work of art mean something? What is the value of tempering personal taste? When is art superficial, when is it empty? What kinds of criticism are valid, what kinds arbitrary? 3-0

Art History I VISUAL MYTHOLOGY: We will trace connections between image making and belief in five distinct settings: classical Greece, classical Mexico, a primitive culture in the Matto Grosso of Brazil, post-scientific Europe, contemporary American pre-adolescence. There will be these recurrent motifs: mythology as a logic of the unconscious; connections between mythological thought and visual thought; images of emotional reality; images as conceptual maps; images that reach beyond an ex-

hausted language. 3-0

Art History III THE TWENTIETH CENTURY: The proliferation of styles in twentieth century visual art suggests fundamental changes in the relationship between the artist and his work and between the artist and his audience. Image making becomes a precarious activity as these questions become inescapable: How shall I choose a style in the face of this diversity? How shall I find a style whose emotional significance is not obscured? To clarify these questions we will examine the work of twentieth century artists from three perspectives: slides, the artist's explanation of that work, the critic's attempt to reformulate that explanation. 3-0

Art History II & IV THE WORKING ARTIST: The intent of this course is to give the student a better understanding of the ways in which artists try to solve problems imposed by their work and the society in which they live. The artist-instructor, his friends and artists of previous periods will be considered. Instruction will be given by all faculty members, guest critics and lecturers. Each class meeting may include original works, slides, open discussion and assigned readings. 2-0

English I This course in the fundamentals of prose composition will pay particular attention to the development of language skills. Readings will be taken principally from works of current importance. 3-3

English II A study of the visual symbolic content of the literature of psychological change. The processes involved in the creation of fantasy are examined through the mediums of fiction and the visual arts. 3-0

English III The entire course will be devoted to the study of one particular form of literature such as fiction, drama, poetry, historical or scientific writing. While this is not a survey course, it will include classical and modern works, from the literatures of many languages. 3-3

English IV LITERATURE SEMINAR: Such concepts as form, texture, space and tension will be related to selected works of literature. To better emphasize the relation of these studies to the students' own creative problems, small group discussions will be employed. 3-0



Calendar 1971/72

September 16	Thursday	Registration: Freshmen & Sophomores
September 17	Friday	Registration: Juniors & Seniors
September 20	Monday	First Semester begins
October 11	Monday	Columbus Day
October 25	Monday	Veterans Day
November 24	Wednesday	Thanksgiving Recess begins
November 29	Monday	Classes resume
December 17	Friday	Christmas Recess begins
January 3	Monday	Classes resume
January 14	Friday	Classes end
January 17	Monday	Exam week begins
January 21	Friday	First Semester ends
January 24	Monday	Second Semester begins
February 21	Monday	Washington's Birthday
March 17	Friday	Spring Recess begins
March 27	Monday	Classes resume
March 31	Friday	Good Friday
April 19	Wednesday	Patriot's Day
May 12	Friday	Classes end
May 15	Monday	Exam week begins
May 19	Friday	Exam week ends
May 27	Saturday	Commencement

Administration and Faculty

William J. Finn *Director and Instructor of Sculpture, University of Toronto; B.F.A., Rhode Island School of Design.*

David Loeffler Smith *Dean of Students and Instructor of Painting and Drawing; B.A., Bard College; M.F.A. Cranbrook Academy of Art.*

Mrs. Eleanor R. Peckham *Office Manager*

Mrs. Susanne Smeaton *Administrative Assistant*

Mrs. Betty Bryant *Bookkeeper*

Marion H. Hanford *Librarian, Harvard; State College, Boston.*

Mrs. Alfred U. Collins *Director of Saturday School and Instructor of Sculpture.*

Leo Kelley *Instructor of Liberal Arts; B.S. and M.S., M.I.T.; Ph.D. Candidate, University of Wisconsin.*

Russell Mroczek *Instructor of Design and Photography; B.F.A., Massachusetts College of Art.*

L. John Osborne *Instructor of Graphics; M.F.A., California College of Arts and Crafts; Undergraduate; Medway College of Art and Kent College (England).*

Nicholas J. Kilmer *Instructor of Liberal Arts; B.A. Georgetown University; M.A. Harvard University.*

Benjamin R. Martinez *Instructor of Painting and Drawing; B.F.A. Cooper Union*

Bruce W. Naftel *Instructor of Design; B.S. in Art and M.A. in Graphic Design, Western Michigan University*



Trustees

George C. Perkins *President*
David B. Titus *Vice President and Treasurer*
Richard A. Pline *Secretary*
Mrs. John M. Bullard
Mrs. Alfred U. Collins
George L. Considine
Mrs. William E. Coykendall, Jr.
Mrs. Stanford T. Crapo
Mrs. Daniel E. Finger
Jack P. Hudnall
Mrs. William K. Russell
Mrs. Paul A. Schmid
Mrs. Richard P. Waters

Advisors

Robert L. Bertolli *Professor of Art – Boston State College*

Joseph A. Coletti *Sculptor*

Gilbert Franklin *Chairman, Fine Arts Department, Rhode Island School of Design*

Bartlett H. Hayes, Jr. *Director, Addison Gallery of American Art*

Philip Hofer *Curator of Printing and Graphic Arts, Houghton Library, Harvard University*

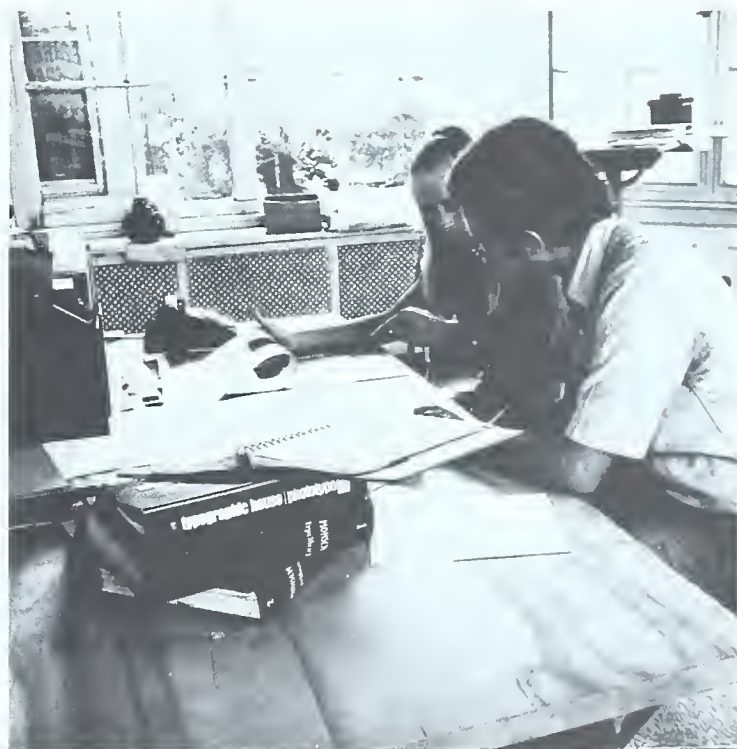
Boris Mirski *Director, Boris Mirski Gallery*

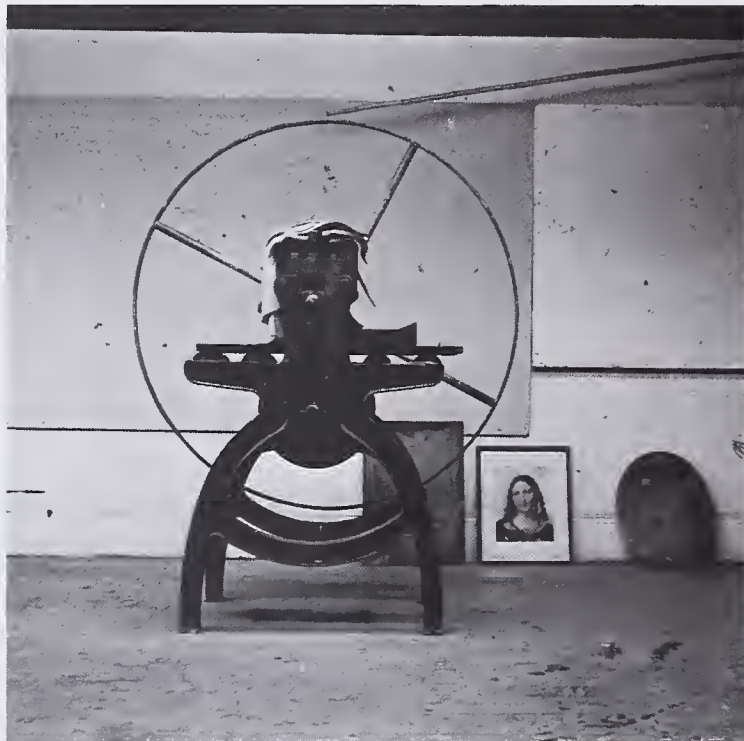
Oliver Prescott, Jr. *Attorney*

Perry T. Rathbone *Director, Boston Museum of Fine Arts*

W. Knight Sturges *Architect*

S. Morton Vose *Director, Vose Galleries of Boston*





Design by Russell Mroczek

Lithographed by Reynolds-Dewalt Printing, Inc.

